

Colby Library Quarterly

1984-1985

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# Colby Library Quarterly

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## A MOST DESIRABLE ASSOCIATION ITEM

BACK in the days when school boys and girls all read Irving's *Sketch Book*, one could assume a general familiarity with Irving's account of his visit to Westminster Abbey and his remarks on the Poet's Corner. In more recent times, when Irving has been pushed into the background by a noisier crew from the market-place, his essays have faded from memory and the words I am about to quote may therefore, momentarily, enjoy some of the freshness of their first appearance in the *Sketch Book*. Speaking of the Poet's Corner, Irving said: "The monuments are generally simple, for the lives of literary men afford no striking themes for the sculptor. Notwithstanding the simplicity of these memorials, I have always observed that the visitors to the Abbey remain longest about them. A kinder and fonder feeling takes the place of that cold curiosity or vague admiration with which they gaze on the splendid monuments of the great and the heroic. They linger about these as about the tombs of friends and companions."

The same "kinder and fonder feeling" is often shown by visitors, when they reach one corner of our rare book room. Instead of "that cold curiosity" with which they may gaze on a page from the Gutenberg Bible, or that "vague admiration" with which they may glance at a fine specimen of printing by Bruce Rogers, they show a warm interest in our "association volumes," to which one or more sentimental ties may be attached. An old copy of Virgil may be "interesting," but few visitors linger over it until they have been told that this was the copy used by Edwin Arlington

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Robinson. A slim little book by Edna St. Vincent Millay has often brought only a passing glance until the visitor has been told that this copy was given to Thomas Hardy by Amy Lowell. To our shelf of such association items we have just added a new and particularly welcome one—a book just fifty years old at the time we write this announcement. It is a volume that carries such a wealth of associations that space here *must* be found to tell readers about it. This little book is a gem with seven facets, each one of which calls for identification and comment.

The first sentimental association of this book—not first in time but first in the order of presentation here—is with Colby men in Boston. The gift of this book carries on a practice begun a good many years ago, when the Boston Colby Alumni bought and gave to the College the bust of Milton which Nathaniel Hawthorne had described in Chapter 13 of *The Marble Faun*, after seeing the bust in the Italian studio of the Maine sculptor, Paul Akers. When Robert Browning saw for the first time the sculpture at which many generations of Colby students have since been privileged to gaze at will, he exclaimed in ecstatic admiration: "It is Milton—the man-angel!" Milton, Akers, Browning, Hawthorne, Rome, *The Marble Faun*, and Boston Colby Alumni—here are seven associated elements which have long been familiar to those who know the famous bust of Milton at Colby. And now Bostonian generosity and loyalty to Colby stir us anew, for the fifty-year-old book soon to be described has been presented to the library by the Boston Colby Club. To all its members, our sincere thanks! [To all other Colby clubs, a song without words!]

The second link is with the name of the poet and painter Dante Gabriel Rossetti. Shortly before Christmas in 1849, he wrote a prose story (perhaps his *only* story in prose) about a certain "young man of very honorable family in Arezzo," Italy, who at the age of nineteen went to Pisa to study painting. His name was Chiaro di Messer Bello dell' Erma. Rossetti was quite circumstantial in telling his

readers about the experience which set him off to write about Chiaro dell' Erma. "In the Spring of 1847," Rossetti said in the Epilogue, "I was at Florence . . . One picture [No. 161 in the Sala Sessagone in the Pitti Gallery there] I shall not easily forget. . . The picture . . . represents merely the figure of a woman, clad to the hands and feet with a green and grey raiment . . . In one corner of the canvas [were] the words *Manus Animam pinxit* [The Hand painted the Soul] and the date 1239." Rossetti accordingly entitled his story *Hand and Soul*. He is said to have written it at one sitting. In March 1850 he undertook to prepare an illustration for his story. He made a drawing and had it "bitten in" by an engraver, but upon seeing a print of it, he destroyed both it and the plate.

When the little book purchased by the Boston Colby Club reached the college library, Professor Green of our Art Department was promptly solicited for information about Chiaro dell' Erma, but without results. Dr. Green toiled long and arduously, before the present reporter ran upon the following clue in William Michael Rossetti's two-volume memoir of his brother, *Dante Gabriel Rossetti: His Family Letters*, 1895. In Volume I (page 154) this anecdote is found: "*Hand and Soul* . . . relates to a supposed Italian painter of the thirteenth century, . . . who in 1239 saw his own soul in a visible female form and painted her . . . A young lady . . . read *Hand and Soul* . . . and . . . enquired at the Pitti for this picture, and was grievously disconcerted to find that nobody knew anything about it." John B. Payne wrote an article in 1868 in which he clearly supposed dell' Erma to have been a real painter, but it is now clear that Rossetti had invented the whole thing. His story, printed for the first time in 1850, was again printed "for private circulation" in or about 1869, and was shortly afterwards reprinted in the *Fortnightly Review* in 1870. Twelve years later, James Ashcroft Noble, writing in *Fraser's Magazine*, remarked that "*Hand and Soul* is the record of the outer and inner life of a painter . . . There appeared to him an

image of his own soul in the fashion of a beautiful woman . . . , who told him . . . , 'Set thine hand and thy soul to serve man with God'." The story was reprinted in Rossetti's *Collected Works* in 1886.

The third item in our list of associations is Pre-Raphaelite. Rossetti and his colleagues in the Pre-Raphaelite Brotherhood proposed to found a periodical in which they might give expression to their artistic principles and doctrines. Thus *The Germ* came into being, and the first number appeared on or about January 1, 1850. Seven hundred copies were printed (only 100 or thereabout were sold), and the eighth item in *The Germ* was the story of "Hand and Soul." The periodical did not last very long (only four issues), and what became of the unsold copies no one now knows. Rossetti's brother called it "a most decided failure." One set of the four issues is in the Colby College Library, presented by the Associates in 1944; and we also have a copy of the perfectly done *facsimile* reprint published by Elliot Stock in London in 1901.

The fourth association is with the name of William Morris. His earlier friendship with members of the Pre-Raphaelite Brotherhood led him, after he had set up his famous Kelmscott Press in the last few years of his life, to print both Swinburne and Rossetti, and in this way *Hand and Soul* was once again put into print. The Kelmscott Press edition was "finished the 24th day of October, 1895," just fifty years before a copy of this edition came into the possession of the Boston Colby Club. Morris printed only 225 copies for sale in England; they were bound in stiff vellum without the ties which Morris usually put on his larger vellum-bound books. This little product of the Kelmscott Press has the further distinction of being the only printing done by this press for an American publisher. Three hundred copies of *Hand and Soul* were prepared for Way and Williams of Chicago, and copies of this Chicago edition are now found (as announced in this QUARTERLY two years ago) in the libraries of Harvard Uni-

versity and the University of New Hampshire. Brown University has a copy "sold by William Morris at the Kelmscott Press." Ours is the fourth copy in New England.

The fifth of our seven facets is strictly a State of Maine product. As Colby Library Associate Edward F. Stevens once remarked (in Keepsake No. 11 of The Southworth-Anthoensen Press): "In the early years of the last decade of the nineteenth century there came into being in Portland, Maine, a succession of periodic literary reprints exhibiting such refinement and discrimination in their choice and production as to draw attention to their publisher, Thomas Bird Mosher." In 1896 Mosher reprinted Rossetti's *Hand and Soul*—there is a mint copy in the Colby Library—in a format sufficiently like that of the Kelmscott Press edition to show that the latter was before him while the former was being planned. And not content with publishing *Hand and Soul*, T. B. Mosher reprinted *The Germ* in its entirety, for publication in 1898, shortly after the Kelmscott Press had, upon Morris's death, gone out of business. In Mosher's *Germ*—there is a copy in the Colby Library—"Hand and Soul" appears on pages 24-35.

Sixth in the list of associations is the name of Mrs. Patrick Campbell. She was born in London about the time of the American Civil War. Her name was Beatrice Stella Tanner, but who ever heard of her by that name? She married Patrick Campbell in 1884 and very shortly thereafter began the dramatic career which has made her name known to many. In 1890 she was a member of Ben Greet's company, and for two years she acted at the Adelphi Theatre in London. In 1893 she appeared in *The Second Mrs. Tanqueray*, and in December 1895, just when Way and Williams of Chicago were getting their copies of *Hand and Soul* from the Kelmscott Press, Thomas Hardy saw Mrs. Campbell and Forbes-Robertson in *Romeo and Juliet* in a London theatre.

According to Mrs. Campbell's own statement, in *My Life and Some Letters* (1922), her next production was *Michael*

and *His Lost Angel*, and after resigning her part in this play she appeared as Militza in a drama called *For the Crown*. "It was a fine play," she declared in her autobiography (p. 142), "and I believe I played it well." She said nothing whatever about any other play she would far more have liked to appear in, nothing about the events of the immediately preceding weeks, and she made no mention of having bought a nice fresh copy of Rossetti's *Hand and Soul* as recently printed by the Kelmscott Press and "sold by William Morris." But we now know that that is what she did, and we can surmise why. The explanation will be given in a moment.

The last of the seven facets is one labeled with a familiar name — Thomas Hardy. One reason for Hardy's going to see *Romeo and Juliet* in December 1895 was that for thirty years he had been an ardent student of Shakespeare and had missed few opportunities to see Shakespearean plays acted. But this time Hardy had another reason for going to the theatre. There had been much talk about a dramatization of *Tess of the D'Urbervilles*, the novel that had made Hardy famous only four years earlier; and Mrs. Patrick Campbell, like every other actress in Europe, was very eager to do Tess. The discussions had gone far enough by the middle of July 1895 for Hardy to be able to write Mrs. Campbell, "You *must* be the Tess, now we have got so far. It would be a thousand pities if you were not." Subsequently, Hardy discussed the dramatization with Forbes-Robertson, with a view to his doing Angel Clare; and when Hardy saw him and Mrs. Campbell in *Romeo and Juliet*, he knew that he was witnessing the possible future embodiments of his own creations.

But there were a good many complications and Hardy, who was not at home in theatrical matters, found it difficult to make up his mind. In the light of a letter which was offered to the Colby Library for purchase three years ago (alas, contributions from the Associates were at that moment too small to permit us to acquire the letter), it would



seem that Mrs. Campbell made a Christmas vacation trip down to Dorchester, doubtless in the hope of influencing Hardy to award her the contract for doing Tess. On January 23, 1896, Hardy wrote what is obviously a response to some communication sent by Mrs. Campbell after she had been to Dorchester; for, in the letter offered to the Colby library, he replied: "I am glad . . . you are safely home and none the worse for Dorset air. We missed your friendly visits much after you left."

And now, thanks to the Boston Colby Club, we know the next step in this little drama. Mrs. Campbell bought a copy of Morris's Kelmscott Press edition of Rossetti's *Hand and Soul* and inscribed it: "Thomas Hardy from Beatrice Stella Campbell in dear remembrance, January, 1896." She sent the book to Hardy and it remained in his possession for thirty-two years. When his library was sold at auction on May 26, 1938, the *Hand and Soul* was Item 5, in the sale. But the book and the inscription "in dear remembrance" and the visit to Dorchester all failed of their prime purpose, and Mrs. Campbell never played the part of Tess. She died April 9, 1940; and when her library was sold, a London bookseller's catalogue announced that "practically all the books have presentation inscriptions from their authors." The list of these authors included Clemence Dane, John Drinkwater, Laurence Housman, Rudyard Kipling, Maurice Maeterlinck, Gilbert Murray, and Stephen Phillips; but no Thomas Hardy. Her gift of *Hand and Soul* had brought no return offering.

Visitors to the Treasure Room where the inscribed *Hand and Soul* is now housed have often noticed a large poster showing Tess as she appeared upon the stage of the Fifth Avenue Theatre in New York in March 1897, a year after Mrs. Campbell's futile attempt to capture the part. One New York dramatic reviewer at that time declared: "In a night or two the big New York public will begin to realize that there is an American actress in town who is giving a performance which, by its infinite pathos and its tragic in-

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tensity, enables her to stand comparison with some of the greatest actresses of the world. It is only giving Mrs. [Minnie Maddern] Fiske her due to say that there is no English-speaking actress who can approach the conception of Tess which she gave." If Mrs. Campbell ever chanced to read this review, the words must have been bitter to her taste; and it is surely one of life's little ironies, which Hardy knew so well how to portray, that Mrs. Campbell's gift "in dear remembrance" is now lodged in the same room with Mrs. Fiske's poster showing her in the role that Mrs. Campbell so coveted. The Kelmscott Press gift-book is certainly a most desirable association item, and we hope that all members of the Boston Colby Club will take pleasure in the thought that the book is now where it ought to be.



### DEEP IN THE HEART OF CHINA

OUR pages last October were so crowded that we were unable to find room to comment on a statement which appeared in *Time* (page 29) in the issue for September 3, 1945:

At Chikiang . . . in Central China, . . . the Japanese Deputy Chief of Staff in China, Major General Takeo Imai, . . . stepped stiffly into a Chinese Army jeep . . . Two days later the Japanese Commander-in-Chief in China . . . agreed to surrender.

Few persons who read the words of this report on events in China can have seen any connection between it and the library of Colby College. But at least one person recognized in the Japanese major general the man who, some years ago, shortly after his student days in an American university, found in Japan and sent back to America the Colby copy of the Japanese translation of Hardy's *Tess of the D'Urbervilles*. This translation was afterwards suppressed

by the Japanese government for reasons unknown on Mayflower Hill — unknown at least to the Hardy enthusiast who originated the inquiry that led Major General Imai to hunt up the book now in our Treasure Room.



*JUDE* from OBSCURITY, via NOTORIETY, to FAME

**A**MONG the complications which surrounded Hardy in December 1895 and which made it difficult for him to make up his mind about the dramatization of *Tess* was the fact that his novel *Jude the Obscure* was just then experiencing a terrible tongue-lashing on both sides of the ocean. On December 8 the *New York World* printed a review written by Jeannette L. Gilder in which she announced: "I am shocked, appalled by this story. *Jude the Obscure* . . . is almost the worst book I have ever read . . . . Aside from its immorality, there is its coarseness which is beyond belief . . . . When I finished the story I opened the window and let in the fresh air." Professor Harry Thurston Peck branded it "one of the most objectionable books he had ever read." In England, the Reverend W. W. How, Bishop of Wakefield, threw the book into the fire, and Smith's Circulating Library in London withdrew *Jude* from its lists. On Christmas Eve, instead of sitting down before a pleasant holiday fire, Hardy went to his desk and addressed a letter to his American publishers: "I write . . . respecting *Jude*. I am much surprised, and I may say distressed, by the nature of the attack on it in the *New York World* . . . . It is so much against my wish to offend the tastes of the American public . . . that, if it should be in your own judgment advisable, please withdraw the novel."

But "the tastes of the American public" are curious and unpredictable. Miss Gilder promptly got over being "shocked, appalled." She sailed for England and did her best to gain an interview with Hardy. Her readers forgot

her hysterical review, and the publishers, instead of withdrawing the novel, soon had to print another edition, and then another; and they have gone on printing it ever since. The notoriety of *Jude* led to a translation into French and to a printing in Germany. Later there were other translations—two different ones into Italian. In 1927 *Jude* was published in the popular format of the Modern Library, and in 1932 Harpers issued the novel in a college textbook edition. When *Jude's* fiftieth anniversary rolled 'round—last November—the Colby College Library was able to exhibit nearly thirty copies of almost as many editions, and the Library Associates in Waterville were invited to a semicentennial celebration of the very novel which had once been denounced for its "coarseness beyond belief." *Jude* had passed from obscurity to fame.

At the time of opening the *Jude* exhibition, no check-list or bibliography of the novel could be found in print. The following list of the Colby *Judes* is therefore here printed in the hope that it may prove of more than semicentennial interest, and may be of service to students of Hardy elsewhere, and may continue to serve, now that the fiftieth anniversary has passed. In addition to the copies in the Colby collection, a few *Judes* were borrowed, in order, on the memorial occasion, to fill in at least temporarily some of the very few gaps that remain on the *Jude* shelf at Colby. The Fifty Years of *Jude the Obscure* were represented by the following exhibits, arranged in chronological order:

1894-1895: The original autograph manuscript is now in the Fitzwilliam Museum, Cambridge, England. In the Colby exhibition it was represented by photostatic copies of the first and the last pages. The first page showed Hardy's "Note: Alterations & deletions in blue & green are for serial publication only, & have no authority beyond." The last page carried the terminal date, March 1895.

1894: *Harper's Magazine* for December, showing the first installment of the novel, published under the title "The Simpletons."

1895: *Harper's Magazine*, January to November, showing eleven installments published under the title "Hearts Insurgent." The issue for November was opened to page 897, showing the picture of "Jude at the Mile-stone" which had led Hardy to write to the artist, W. Hatherell, to say: "Allow me to express my sincere admiration for the illustration . . . . The picture is a tragedy in itself, and I do not remember ever before having an artist who grasped a situation so thoroughly."

1896: London, Osgood, McIlvaine & Co. First Edition. The date on the verso of the title-page reads 1896, but the book was actually issued during the week of November 2-9, 1895. This novel was published as Vol. VIII of the Uniform Edition of Hardy's Works, bound in green ribbed cloth, top edges gilt, with a frontispiece etching of "Christminster" (Oxford) by H. Macbeth-Raeburn, and a map of Wessex. The book has 516 pages. There are four copies at Colby: 1) the first issue; 2) the second issue of the first edition; 3) Rebekah Owen's copy, which was opened to show Hardy's autograph on the etching: "Yours faithfully, Thomas Hardy"; and 4) a copy rebound in three-quarters calf. This last copy was opened to the page on which Oxford is likened to "the heavenly Jerusalem." Rebekah Owen's copy, presented to the library by Carroll A. Wilson, records her claim to having "said that to Mr. Hardy in 1892"—i.e., about "the heavenly Jerusalem." Also exhibited was a copy of the first edition presented by Hardy to the Duchess of Abercorn; this copy was borrowed from Mr. Carroll A. Wilson.

1896: New York, Harper & Brothers. First American Edition. In outward format, identical with the London edition by Osgood, McIlvaine & Co., but *not* identical inside and not printed from the same plates. This book contains 488 pages. There are twelve illustrations by W. Hatherell (from the magazine), one of them used as a frontispiece. There are two copies of the book at Colby; one was opened to the title-page, the other to the picture of "Jude at the Mile-

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stone" which faces page 466. This copy once belonged to Grace Alexander McElroy, New York friend of Rebekah Owen.

1896: Leipzig, Germany, Tauchnitz. Two volumes, Nos. 3105 and 3106 in the Tauchnitz Series. In English. The Colby copies are undated reprints of 1928.

1896: London, Macmillan & Co. In July *Jude* was issued as No. 294 in Macmillan's Colonial Library "for circulation only in India and the Colonies," in salmon-colored paper covers; no copy at Colby.

1900: New York, Harper & Brothers, "Wessex Edition," red cloth. The copy at Colby purports to be "Vol. 14" of the "Wessex Edition," according to the gilt lettering on the spine. The words "Wessex Edition" also appear at the head of the title-page. The title appears in gilt on the spine, in brown ink on the front cover, and in red ink on the title-page. Has any reader knowledge of other Hardy books in this format? Were there thirteen other volumes in a set? There is no such set at Colby. Is this the first use of the designation "Wessex Edition"? The book has the frontispiece and the eleven other illustrations of the first American edition.

1901: Paris, Paul Ollendorff, paper covers. French translation, *Jude l'obscur*, by Firmin Roz, with a picture on the front cover by Ricardo Flores, showing the boy Jude with his "clacker" for scaring the rooks away from Farmer Troutham's grain (Chapter II). The book was printed at Chartres. *Ex Libris* Clement K. Shorter and (subsequently) Carroll A. Wilson, with their book-plates. Borrowed from Mr. Wilson for the Colby exhibition.

1903: London, Macmillan. With a Preface marked "1895-1902." Reprinted in 1906, 1908, 1911, etc. No copy at Colby.

1904: New York, Harpers. Reprint of the 1896 edition in a cheaper green format. A second copy was also shown, opened to the page on which the discovery of the dead children is reported.

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1905: New York, Harpers, 2 vols., grass-green ribbed cloth, with yellowish-brown floral decorations on the title-page. Pagination continuous throughout the two volumes, which were achieved by dividing the 1896 American edition at pages 232/233. Advertised in 1905 as "Wessex Edition" but without any such designation in the books themselves.

1906: London, Macmillan. Pocket Edition, plum-colored cloth. Reprinted in 1907, 1910, 1912, 1913, 1914, etc. Borrowed for the exhibition from Carl J. Weber.

1910: New York, Harpers. Thin Paper Edition; flexible red leather. Published March 24; printed from the 1896 plates.

1911: New York, A. L. Burt Company, light green cloth, with a wholly irrelevant portrait of a woman on the front cover. Frontispiece. Printed from the 1896 Harper plates.

1912: London, Macmillan, dark red cloth. Vol. III of the London "Wessex Edition," with a "Postscript" (dated April 1912) added to the Preface.

1912: New York, Harpers. Vol. III of the Autograph (or the "Definitive") Edition, gray-green buckram. Frontispiece: "The Brown House Barn"; with three other illustrations and a map of Wessex. This edition was printed from the London 1912 plates supplied by Macmillan.

1920: London, Macmillan, 2 vols., blue buckram with gold medallion. Vols. V and VI of the Mellstock Edition. No illustrations. Printed by R. & R. Clark of Edinburgh. The Colby copies were once Hardy's own; and after his death they were Mrs. Hardy's copies until 1937.

1921: New York, Harpers, red cloth. The Anniversary Edition. [On the fiftieth anniversary of the novel, this copy was missing from the Colby set of the Anniversary Edition of Hardy's Works and hence could not be shown in the exhibition. Can some reader help us to find a replacement copy?]

1925: Tokyo, *Jude* in Japanese: *Hakumei No Jude*, translated by Seiichi Uchida. Blue cloth and gray boards, boxed.



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Frontispiece: Hardy's birthplace, with a portrait insert.

1926: Copenhagen, Haase, *Jude* in Danish: *Jude Fawley en kamp i det stille*, translated by Aslang Mikkelsen. Orange paper-covers; 413 pages.

1927: New York, The Modern Library (Boni), red flexible cloth. 488 pages.

1927: Prague, Vydavatelstvo Druzstevni, *Jude* in Bohemian: *Neblahy Juda*, translated by Josef Hrusa. Blue, gold, and yellow paper-covers.

1928: New York, Harpers, gray cloth. Modern trade edition.

1929: Rome, Alberto Stock, *Jude* in Italian: *Guida l'oscuro*, translated by Gian Dauli. 2 vols., green paper-covers. This *Jude* is the first title in a Roman series begun in October 1929 entitled "The Anglo-Saxon Spirit."

1930: New York, The Book League of America, dark blue cloth.

1931: Paris, Stock, *Jude* in French: *Jude l'obscur*, translated by F. W. Laparra, with a preface by Edmond Jaloux. Red cloth, 1 vol., 498 pp. No. 62 in the Cabinet Cosmopolite, the first Hardy title in this series. The Colby copy is No. 1672 of 2700 numbered copies. This book was first published by Albin-Michel in 1927.

1932: New York, Harpers, bright green cloth. Harper's Modern Classics edition, published March 9; with an Introduction by Bruce McCullough. Printed from the 1912 plates.

1933: Milan, Italy, Baldini & Castoldi, *Jude* in Italian: *Guida l'oscuro*, translated by M. Ferres, with a "Proemio" signed "E.C." one vol., yellow paper-covers.

1941: New York, Random House, green cloth, with orange and red dust-wrapper. The Modern Library Edition.

There must have been a German translation, and at an early date, but there is no copy of it in the Colby collection. Further information about it or other *Judes* will be welcome.



Besides copies of the novel itself, the semi-centennial exhibition included a contemporary Hardy letter referring to *Jude*, and—one of the high lights of the exhibit—Hardy's letter to Miss Gilder declining to be interviewed by her. A photostatic copy of her notorious review was also shown, together with a copy of the pamphlet privately printed by Paul Lemperly in 1917 in an edition of 27 copies, in which the correspondence between Hardy and Miss Gilder is given. This pamphlet and the letters were lent by Mr. Carroll A. Wilson.

Also exhibited were several rarely seen discussions of *Jude*, such as Edmund Gosse's article on "Mr. Hardy's New Novel" which helped to launch a new periodical, *The Cosmopolis*, in January 1896, and Havelock Ellis's "Concerning *Jude the Obscure*" in *The Savoy* for October 1896.



#### DESIDERATA

JACOB ABBOTT is not as widely known to the present generation of readers as he was a century ago. Born in Hallowell, Maine, in 1803, and long a resident in Farmington, Maine, Abbott wrote, before his death in 1879, nearly two hundred books—perhaps more than two hundred—the best known among them being the once-famous Rollo Series. Rollo was obviously a Maine boy; to some readers it is "obvious" that he lived at Farmington, thirty-five miles from the Colby campus. He made his first appearance in a book in or about 1835, and from that date until the outbreak of the Civil War hardly a year went by without the addition of one or two titles to the Rollo Series. Twenty-eight were published in all. Of these the Colby Library possesses copies of only nine. We are indebted for these books to J. R. Melcher, '81, who gave one; to Mr. and Mrs. Arthur Berry, '94 and '96, who gave two; and to Elmer H. Hussey, '13, who gave the other six. Will Library Asso-

ciates and Colby friends and readers of the QUARTERLY look over their attic collections and see how many of the other nineteen volumes they can find to add to our Abbott shelf? Of "Rollo's Tour in Europe" we have the volumes *On the Atlantic, In Paris, In Switzerland, On the Rhine, In London, In Scotland, and In Holland*. We lack the Rome, Naples, and Geneva volumes. Please help us to find them! Of the earlier series, *Rollo Learning to Talk, Rollo at School*, etc., we have none of the original publications.

Jacob Abbott was also the author of a historical series—twenty-two biographies of historical figures, or "Makers of History" as they are called in a more modern reprint. Abbott began this series in or about 1848, with *The History of Charles the First*, and one of its first purchasers was the Society of Erosophian Adelphi of Waterville College—the fraternity which had invited Emerson to speak here in 1841. Another Waterville purchaser of Abbott's biographies was Dr. David N. Sheldon, Professor of Philosophy from 1843 to 1853, and to his family the college library is indebted for copies of the books about King Alfred, Julius Caesar, and Nero. Colby Lamb, '53, gave us *The History of Alexander the Great* (New York, 1848). We also have the volumes on Hannibal, Charles the Second, and Richard the Second. But this leaves fourteen biographies yet to be acquired. We shall welcome the aid of all our readers in finding copies of them. The historical personalities who are missing are Cleopatra, Margaret of Anjou, Mary Queen of Scots, and Queen Elizabeth; William the Conqueror, Richard I, and Richard III; Xerxes, Cyrus, Darius, Romulus, and Pyrrhus; Genghis Khan, and Peter the Great.

We have a copy of Jacob Abbott's *The Teacher* dated 1836, but we would like to be helped to a copy of the first edition, Boston 1833. Since many of the books of this prolific Farmington author are of the sort that have sometimes been relegated to the attic, it is quite possible that readers of these lines may be able to find under the eaves copies which will fill some of the gaps in our collection.

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